

*Errors, which should be avoided. We think a man educated in the science of architecture should have strength of mind enough to avoid the trumpery which from time to time arises as fashion in architecture, as in many other things. Pilasters and columns far down from the entablature over them, arches interlarding, a second series of trifling small pilasters upon the heads of the lower and larger angle-pilasters, may be found in some work or other, but that mere circumstance, though it afford a reason for avoidance, can give none for imitation.

1075. All Saints Church, Thelwall, by J. M. Allen.

This design contains some good parts, but portions of it are injured by the vice of placing narrow windows in duplicate instead of large and noble windows divided into three days or lights.

1081. View of London, from the steeple of St. Bride's Church, Fleet-street, by T. Allen.

A beautiful drawing, showing as much of the vast city as possibly can be seen in one view, except from the summit of St. Paul's cathedral.

1083. North-west view of Shottesbrooke Church, Berkshire, by G. Buckler.

This church, surmounted by a tower over its central crossing, contains many genuine parts.

1106. Design for the altar window of Chichester Cathedral, by W. Warrington.

Of small work, and miniature pictures, a style which we hope soon will meet the coup de grace, and make way for the nobler style of art.

1119. Approved design of a new Church, to be built at Woolwich, by F. E. H. Fowler.

Of considerable beauty; the tower and spire over the great crossing. We should alter the transepts, making, instead of the rose and six narrow lancets, only one grand window of five days; the convex triangular clerestory windows, divided each into three trefoils, are good, but the aisle-windows, divided each by one mullion, are to be deprecated.

1120. Western elevation of a Church, with transepts, designed for a late competition, by H. T. Wright.

Partly copied from Wells and Salisbury cathedrals; at the crossing surmounted by a steeple, not in good taste, nor with a good outline.

1121. Design of the Holy Trinity Church, Hull, by W. Granville.

A church containing some noble parts; the surmounting of the great gable by a horizontal-topped screen-wall, however, very unattractively injures the effect of the view.

1123. Design for the Bookbinders' Almshouses, by W. J. Short.

We disapprove of the timber-work of this design, as neither useful nor elegant.

1142. Holy Cross, New Church, now erecting at Leeds, by J. M. Derick.

Many parts of this design are to be commended; the tracery of the great five-light west window is too un-English to please. The clerestory windows and the side windows of the west front are of three lights each, and have a better effect than windows of two lights.

The pinnacle-shaped roof over the turret-stairs by the porch is too much stained. It may be a fault that the doors of the church are comparatively so small, but these, as at Wells Cathedral, cause the whole building to appear more vast.

The tower and spire, which rise from the great crossing of the church, are copied from St. Mary's, at Oxford. The angular masses serving, however, as restraining pinnacles, are not altogether to be approved of. The heavy pinnacles over the clerestory are against Freemasonry, and are to be altogether condemned as pernicious. The ponderous bell-turret, on the west gable, is far too heavy; good Freemasons would make this as light as possible.

1145. The Hall, near Barnstable, as proposed to be rebuilt by Robert Chichester, Esq., by F. Herdwick, R.A.

A quiet Elizabethan design, with an Italian porch, surmounted by arabesque scroll-work, mullion-shafted windows, Gothic chimneys, and two turrets.

1149. New church, building at Surbiton, Surrey, by Stevens and Alexander.

We shall abstain at present from all remarks on this class of open roofs. We do not like the same three words repeated between eighty and ninety times over on the roof, but should desire an instructive variety; otherwise managing, the cost would be to no purpose.

1157. Design for Torquay Church, South Devon, by T. Allom.

A dashing drawing, but un-Freemasonic. The outline of the steeple is broken and inferior and unlike the ancient works; the lower series of flying buttresses rising against the octagonal lantern-stage of the tower would, by their energy, tend to drive in the window-jamb, against which they are pitched; instead of being of use they would add weight, and they are disagreeable in appearance. The upper tier of flying buttresses are pitched against the piers of the upper lantern, which they would tend to cripple by driving them inwardly; while the thrust of the spire, where it saddles upon these piers, is left unrestrained, and would tend to drive their heads outwardly, instead of being restrained by these flying buttresses, which should be placed exactly where the active forces impinge. The altar three-sided apse rises so high that the eastern gable, against which it is placed, would be considerably hidden. Each severity of the clerestory of the nave is divided inordinately into four compartments instead of into three. Flying-buttresses are only applied in two places of each flank of the clerestory, and appear to be only for effect: these two impingements performing no good duty, and, indeed, acting injudiciously if there is no internal moving force to be restrained. In some cases the windows are needlessly divided by central columns. This design, which is beautifully drawn, by a most accomplished artist, requires in every part the chastening hand of good Freemasonry. In ancient Pointed architecture all is alive, all is active, nothing is dead.

1158. Design for a chancel and east end of a parish church, by F. E. H. Fowler.

This has some good parts, but the rough character of rude gothic is blended overmuch with rich decoration; the crosses on the gables are so thin as to require to be metal. We think the expense of fringe-work up ridges is best dispensed with; it is of no use, and most occasion some part of the work to suffer.

1173. North-west view of Lee Church, Kent, erected from the designs and under the superintendence of J. Brown.

A good church, finished partly in stone, and partly in stucco; its duplicated windows to be objected to, but contains very good parts: the interior of this church has a pleasing effect.

1174. Design for the exterior of the new church at Torquay, by J. Brown.

A design of considerable merit; only a small part of the nave has duplicate windows; the tower at the crossing would with small additional study be beautiful.

1180. View of the intended choristers' school, St. Mary Magdalene College, Oxford, by J. C. and C. Buckler.

A good drawing.

1219. Design for an extension of the Banqueting-house, Whitehall, on the site of Ogilby House, appropriate for government offices, or a club establishment, by Wyatt and Brandon.

We disapprove entirely of this. The rustic features on the pilaster-shafts are not of the character of Inigo's work, which is much purer. The rising of the five key-stones through architrave, frieze, and partly through the corners of the window-dressings, is in a vicious style, which is gaining ground, and which we think it behooves all to deprecate; the mixture of Venetian windows, none being in Jones's work, mar the design. The great rustic hiatus between the Banqueting-house and its proposed duplicate copy has a broken effect, and the turrets at the side of it appear deformed, irregular additions to the work of the chaste English Palladio; their surmounting work is quite foreign to the character of Inigo's work; which, though it have its embellishments mixed over each pilaster, nevertheless has a wonderful air of beautiful chasteness, quietude, and simplicity.

The melancholy destruction of this noble edifice by fire may be deemed a calamity not only to the county of Cumberland, but to the whole of England. It was by far the most perfect of those castles in the border country, where the fierce barons of former years lived in feudal magnificence, and whence they were wont to issue with a retinue of followers to scare the place with whom they mist for the time be at variance. To a lover of antiquity a visit to this fortress was one of the most interesting employments that a summer's day could afford. The times which the imagination of Sir Walter Scott delighted to wander in, and his genius to body forth—the days of which our ballad minstrelsy was at once the inspiration, the effusion, and the history, were brought more vividly before the mind by an explanatory simile through Newarth, than by any other object in the "North Country." The contrast of the period referred to with the present, in point of security to person and property, and with regard to the habits of life which states of things differing so widely generate and uphold, could be nowhere more pointedly impressed upon the attention; for, thanks to the noble house of Howard, the castle, until the place of the great wall was left in a ruinous condition, and masters preserved to our day pretty much as they existed two centuries ago, its very position upon the edge of a ravine, overlooking a large expanse of ground; the amazingly thick walls, to be measured not by feet but yards; the "secret winding passages," the dungeons, the portcullised gateways, the narrow stone staircases, all spoke of a period and place the remotest of which we can find defence before comfort and embellishment.

Let us first describe the castle as it appeared before this disastrous accident reduced it to a few bare walls. It was built in a quadrangular form round an extensive court-yard, just at the point where two forming brooks before becoming confluent swept down the hill at the opposite side of a precipitous rock. It was only to be reached from the south, and on that side it had formerly been protected by a double moat, whilst a barbican defended the drawbridge. From the principal front extended to a length of 208 feet. This front was guarded at each end by a lofty battlemented tower, from a corner of which sprang a slender watch-turret, like a feather in a cap. The grand gateway led into the outer court, and above it were boldly sculptured in stone the armorial bearings of families who possessed the castle before it came into the hands of the Howards. To gain admission to the great court, the visitor had to pass through a low narrow archway, that pierced the main building not quite in a line with the grand gateway we have mentioned. Out of this court-yard, which, from the picturesque appearance given to it by oriel windows, sculptured doorways, fantastic chimneys, and thick bushes of climbing ivy, demanded something more than a passing glance, many entrances led into the interior of the mansion.

The apartments were numerous, but our space will not allow us to particularise more than the principal ones. The great hall was a noble room, 70 feet by 24, chiefly lighted by a large bay window. The ceiling was divided into a great number of panels, containing portraits of our English monarchs, from Brute to Henry VI., all accurate likenesses no doubt. Lord William Howard's suit of armour hung in the hall, and one of the two remaining suits that relate there was restored through want of an owner nearer home, upon the knight who led Joan of Arc to the siege of Orleans. The dining-room was lined with tapestry, storied with faded and undecipherable designs. Many portraits, valuable in an historical point of view, hung high on the walls. Amongst them were portraits of Philip, Earl of Arundel, celebrated as the introducer of coaches into England; three of the eighth Henry's queens, and that famous lady Anne Clifford, Countess of Dorset, Pembroke, and Montgomery. With the pride of ancient family, the genealogical tree of the Howards, and of the previous owners of Naworth, was reserved for the chapel, upon the ceiling of which some quaint old painter had depicted ideally ugly likenesses of the persons mentioned in holy writ, carefully appending his name underneath, that neither curious line nor equally curious brother